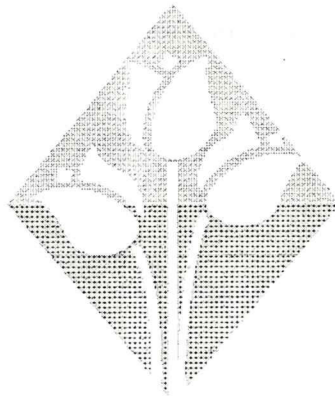


Faculty of Music University of Toronto
CHORAL MUSIC ON CAMPUS

The University Women's Chorus
James Pinhorn, conductor

Sweet Spring



April 6, 1998
Walter Hall, 8 p.m.

Programme

Sweet Spring John Butler

Three Pastoral Songs Lothar Klein
I. Where Is Fancy Bred?
II. Take, O Take Those Lips Away
III. Where The Bee Sucks

Mass In C For Two Equal Voices Sigismund Neukomm
Merry Anne Hutton, Glynis Ratcliffe soloists

How Can I Keep From Singing Rev. Robert Lowry
Lindsay Cadieux soloist arr. by Robert Hugh

Intermission

Songs for Women's Voices Gwyneth Walker
1. Women Should Be Pedestals
2. Mornings Innocent (Arlene Chung, Peggy Sheehan, Alyssa Michalsky, soloists)
3. The Name Is Changeless
4. Love Is a Rain of Diamonds (Olivia Rallis, Merry-Anne Hutton, soloists)
5. In Autumn (Sara Marlowe, Mireille Lebel, soloists)
6. I Will Be Earth

Poems read by Olivia Rallis, Sara Marlowe, Arlene Chung,
Alyssa Michalsky, Andrea Boffa & Corrine Prevost

Misa Pequena Para Ninos Francisco Nuñez
Arlene Chung, soloist

Three Folk Songs:
Ae Fond Kiss Lee Kesselman
Manx Lullaby Lori-Anne Dolloff
A Great Big Sea Lori-Anne Dolloff
Arlene Chung: recorder, Sara Marlowe: spoons, David Wilson: fiddle

Mary Had A Little Blues Charles A. Collins
Accompanied by Eliza Wong on the Yamaha Electone

A special thank you to Yamaha Canada for providing the keyboard for Mary Had A Little Blues.

Tonight's Conductors

James Pinhorn is a native of St. John's, Newfoundland where he appeared frequently on both CBC Radio and Television as a boy soprano and actor. He moved to Toronto in 1985 and completed a Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in Elementary Education and Choral Conducting at the University, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir conducted by Doctor Doreen Rao. During that year he was invited by Dr. Rao to conduct the choir in a performance of Sharon Fragments at a gala concert honouring Canadian composer John Beckwith. That same year Mr. Pinhorn was invited by Robert Cooper to conduct the back-stage chorus in three performances of Ravel's ballet Daphnis et Chloe for the National Ballet of Canada. He served as conductor of the University Chorus at the University of Toronto for two years before accepting his present post. Mr. Pinhorn is a vocal coach for the Toronto Mendelssohn Youth Choir, conducted by Robert Cooper, and was invited to guest conduct African Celebration by Stephen Hatfield in their last season. Mr. Pinhorn was also guest chorus conductor for Mr. Cooper in two performances of the opera Marina for the Opera in Concert Chorus in December of last year. Mr. Pinhorn is currently a music teacher with the Scarborough Board of Education where he conducted the Chamber Choir at Scarborough Music Camp for two consecutive years. Mr. Pinhorn's students at Lord Roberts Junior Public School were invited to sing both national anthems at the Skydome on May 26th, 1997.

The University Women's Chorus was formed in 1986 under the direction of Michael Coghlan and was conducted by Ann Cooper Gay from 1988 to the Spring of 1993. The present conductor began his leadership in September 1993. The repertoire of the Women's Chorus spans a broad spectrum, from early music to contemporary Canadian composers, and from works composed for young voices to the more challenging works composed for adult treble choruses.

The chorus was the first University of Toronto Choir to receive an award in the CBC Radio Choral Competition, which led to the commissioning of a work, Missa Brevis, by the well-known composer Derek Holman. The Women's Chorus embarked on its first tour in 1993, to Cornell University in Ithaca, New York and has often premiered new works by student composers.

The University Women's Chorus

Soprano 1

Arlene Chung (manager)
Glynis Ratcliffe
Lindsay Cadieux
Merry-Anne Hutton
Kimberly Madill
Olivia Rallis
Rachel Yoon

Alto 1

Alyssa Michalsky
Katrina Asner
Sara Marlowe

Accompanist: Irina Angelov

Soprano 2

Julie Dawson
Heidi Kim
Mireille Lebel
Natalka Podstawka
Peggy Sheehan
Andrea Boffa
Eliza Wong

Alto 2

Corrine Prevost
Holly Hines
Erica Huang
Tamara Loder
Kristen Gilbert

Programme notes:

Sweet Spring

John Butler

John Butler was born in 1944 in Edmonton, Alberta. He studied music at the University of Alberta, and the Akademie Mozarteum in Salzburg, Austria. His delightful ode to Spring is composed in a waltz style for two voices and descant.

Three Pastoral Songs

Lothar Klein

The text for these three songs are taken from the plays of William Shakespeare. *Where Is Fancy Bred?* poses and answers the question Ols love born in the heart or in the head? *Take, O Take Those Lips Away* tells the story of unrequited love, while *Where The Bee Sucks* is a merry ode to frivolity.

Mass In C For Two Equal Voices

Sigismund Neukomm

Sigismund Neukomm was born in Salzburg, Austria, on July 10, 1778. His principal teachers were Michael Haydn, and his younger brother Josef in Vienna. Neukomm was responsible for the keyboard arrangements of several of "Papa" Haydn's most famous oratorios, and he counted among his students Mozart's young son Franz Xaver Mozart. Haydn's musical influence can be felt throughout Neukomm's *Mass in C*, both in the setting of the Mass text, and in the Classical approach to the harmonies used. This Mass is a delightful example of choral composition in the 18th century.

How Can I Keep From Singing

arr. by Robert Hugh

How Can I Keep From Singing was written by Rev. Robert Lowry (1826-1899). He is the composer of the well known gospel hymn, *Shall We Gather At The River*. American composer Robert Hugh first heard the song performed in a church in the early 1980's and was very inspired by the performance. A verse of *Amazing Grace* is also included by the composer in the last verse of this arrangement, reflecting the similarity in form of both hymns.

Songs for Women's Voices

Gwyneth Walker

Songs for Women's Voices are musical settings of six poems by American poet May Swenson. Swenson was born in 1913 and during her lifetime she published over 450 poems. Much of her artistic life was spent in Greenwich Village, New York City, where she was chancellor of the Academy of American Poets. The poems set by Gwyneth Walker here address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humour and passion of the words.

Misa Pequena Para Ninos

Francisco Nuñez

The text of this work is written in Spanish and is drawn from the five parts of the Catholic Ordinary Mass, using only fragments if the original text for movements two and three. The composer has imitated the call and response of the priest and congregation during the Ordinary Mass through each movement of the work.

Three Folk Songs

Lee Kesselman and Lori-Anne Dolloff

These three folk songs were grouped by the conductor for this performance. *Ae Fond Kiss* is a Scottish folk song arranged by American composer Lee Kesselman. It is a lament of love, goodbyes and good wishes. *Manx Lullaby*, arranged by U of T's own Lori-Anne Dolloff, is a folk song also from Scotland, it is a peaceful lullaby in which the baby is described as a different types of birds. Also by Lori-Anne Dolloff, *A Great Big Sea* is a roaring sea jig from Canada's great island of the east, Newfoundland.

Mary Had A Little Blues

Charles A. Collins

Mary Had a Little Blues is a free adaptation of nursery rhyme texts in blues style and was composed by American composer Charles A. Collins. In this light hearted song, Mary is encouraged to leave her sheep and "Get herself back to school".